

IAML 1994 OTTAWA

Hot Times! This title of an Ottawa tourist brochure was an appropriate motto for the week. It was hot already at 9.30 am Sunday as registration began. Alison Hall had a smile and a kind word for everyone. Lorna Young was stuffing a mountain of oversized conference bags. Deborah and Susan Jackson stood with diskettes and portable printer at the ready for new arrivals. The multilingual greetings and handshakes began.

By 9.45 there were lineups at the registration desk -- louder talk and laughter bouncing off the stone walls and floor outside Freiman Hall. The display of photographs from previous conferences, mounted by Alison and Maria Calderisi, evocative of parties past, was a starting point for many conversations.

COUNCIL MEETINGS

Secretary General

The new Spanish Branch expanded rapidly and produced its first journal. There is a new branch in Estonia, and Italy has been reestablished, bring the number to twenty-two. Reinstatement of a South African branch is expected soon. Citing her many contributions to IAML, President Don Roberts announced the appointment by the Board of Alison Hall as the next Secretary General, with unanimous ratification by Council. She will begin her duties next year in Elsinor.

Treasurer

With an improvement in interest income, and lower expenses than predicted, IAML is in a deficit position annually, but still has sufficient funds in reserve, and no increase in dues is being recommended. There are 1900 members in 45 countries, considerably fewer than last year.

Fontes artis musicae

Suki Sommer, the editor, thanked Bryan Gooch and the Canadian branch for the country portion of v.41/1. *Fontes* publishes official documents, papers from IAML meeting sessions if they have permanent relevance, and articles on bibliographic, musico-historical and professional topics which may be submitted by anyone interested. After discussion of the size of the print run, the Board decided that 25 free copies will be provided to a national branch of

an issue they have contributed, and further copies, if requested in advance, will be made available at cost.

RIPM

11 more volumes were published last year, bring the total to 69. The project size is now 130-140 volumes. Grants have been received from the Gulbenkian Foundation (Portugal), the Moscow Conservatoire, and the National Endowment for the Humanities (US) for national work.

RISM

Series C, v. 2 and 3, the directory for Western Europe, is under revision by Elizabeth Davis.

IMC / UNESCO

IMC dues are increasing violently, and the value of the contacts made was debated. ISTM has withdrawn, but IASA and the MICs are still members. Barry Brook's "Universal History of Music" project receives UNESCO funding through the IMC and the consensus was that this deserved IAML support for another year at least. IAML's application for direct membership in UNESCO has not yet been successful.

ISMN

The text of the standard, developed in close cooperation with IAML and with contributions from many members, was issued in Geneva in Dec. 1993. The first registration agency has been established at the Berlin State Library. Regional and national agencies will be linked to languages : Italy, the Scandinavian and Baltic countries, and Canada will be next. A software package for international use, based on UNIMARC, is in preparation, to assure compatibility of information. A free newsletter is available.

National Branches

Denmark : Next year's IAML conference in Elsinor is being planned. The branch is lobbying for the cause of music in new library and copyright acts being framed.

Estonia : The Branch was established at a general meeting in March. Training programs are planned, with the assistance of the Finnish branch.

France : Two bulletins were issued on collections and on professional development. Other publications in

progress are a classification manual, and works on uniform titles and education.

Italy : After a successful membership drive, a first conference on computer issues was held in Florence in conjunction with musicologists.

New Zealand : The national library is considering future concentration on national materials, creating concern for European and other archival materials.

Norway : A thesaurus of music terms for MARC format, and a Norwegian translation of "Dewey" were published. A catalogue of music libraries and archives was issued, including information on special collections.

Spain : Successful in applying for government funding, they produced their first bulletin, and plan further publications on 19th-century publishers, and on bibliography and education projects.

Sweden : Government changes to university constitutions have made education and training of most immediate concern.

Switzerland : Geneva was chosen as the site of the 1997 IAML conference. The Branch tried to influence the national library to give more prominence to music, and to promote minimal standards for music cataloguing.

United Kingdom : The Library Information Plan (LIP) with its 57 recommendations toward coordinating management and services is receiving significant attention from government. Union catalogues of choral sets and of periodicals are in progress. A IAML-UK library has been established, with a view to the publication of an international bibliography of music librarianship.

United States : Concentrating on outreach, the branch sponsored the attendance of a Russian member to IAML.

Future conferences

- 1995 Denmark. Elsinor, June 18-15
- 1996 Italy. Perugia, Sept. 1-6, perhaps with IASA
- 1997 Switzerland. Geneva, August, with IASA
- 1998 Offers from Spain and Estonia
- 1999 Offers from Australian/New Zealand and US San Francisco
- 2000 London (the new British Library?)
- 2001 France. Paris or Périgeux

IAML-L

IAML's electronic distribution list is in operation, under the direction of Anders Lönn, and subscriptions are invited. It is intended to provide a news and discussion forum for members, and is based at the Swedish Museum of Natural History. Send a message to: mailserv@nrm.se with the first line in the body of the message, unindented and unpreceded by any blank line, containing the command: Subscribe IAML-L.

Outreach

A discussion of IAML's responsibilities to music libraries in developing and eastern European countries will be published in Fontes. A fund has been established, and guidelines for applications to it approved by the Board.



The opening reception and buffet dinner were hosted by the National Librarian of Canada, Dr. Marianne Scott. The Reading Room of the NLC gleamed with silver and linen, the sun set spectacularly over the Ottawa River, the wine flowed like water, and the smoked salmon just kept on coming.



National Library
of Canada

Bibliothèque nationale
du Canada

Canada

RESEARCH LIBRARIES BRANCH

Why save it at all? : Susan T. Sommer (New York Public Library) This provocative riff on the topic of our responsibilities to the 21st century was intended as a brake on the intense consciousness-raising about preservation in recent years. On the basis of faith, trivial and meaningless items are being expensively preserved. Wise decisions must be made on keeping some things, but throwing out, replacing, or mending others for one more use. Responsible professionals must be aware of the significance of their collections, and of national and international patterns of

conservation. And the current interest of administrators in the creation of surrogates, particularly through digitization, simply changes the problem to one of preserving digital information.

CATALOGUING COMMISSION

Music subject access through USMARC : are 04x fields useful? : Jerry McBride (Middlebury College, Vermont)

The information in 04X fields cannot be associated with individual analytics, which undermines their usefulness for retrieval. Because of this, and also because few systems can retrieve the information in these fields, most libraries, including LC, have stopped coding several of them. He proposed a way in which the coded information could become part of the analytics in the record and aid in retrieval.

BIBLIOGRAPHY COMMISSION : PROBLEMS OF 19th-CENTURY BIBLIOGRAPHY

Aspects of music bibliography new to the 19th century : Richard Macnutt

New types of published artifacts were needed as music education expanded; there was an increased demand for music for consultation (full and miniature scores; collected editions) as well as performance (a voracious appetite for vocal scores by 1860; an immense volume of operatic arrangements). Bibliographical features new to the century concern the slow adoption of lithography by major publishers, the wider use of plate numbers, the additional information given about printers, the use of blind stamps with all the uncertainties of dating that they offer, and the introduction of printed boards and wrappers.

Hofmeister as a bibliographical tool : Chris Banks (British Library)

The 800 issues of Hofmeister, a monthly listing of new and forthcoming music publications, probably comprise the largest listing of music published during the 19th century, a period when the exponential rise in numbers and scope of activity has so far defied bibliographic control. A database will resolve the present problems in its use -- its general inaccessibility, bulk, and idiosyncratic classification. Scholars will be able to study publishers, composers, economic issues, and the popularity of particular idioms and works, and make comparisons with library holdings.

Working group on Hofmeister XIX

Since the previous meetings of the Working Group in Helsinki, copies of the issues of the Monatsberichten identified as missing from the microfilmed set have been located at the Bibliothèque nationale, Paris. The Staatliches Institut für Musikforschung in Berlin is interested in doing the keyboarding. They are also interested in publishing the end product, as are Saur; the Library of Congress Catalog Distribution Service will also be approached concerning a CD-ROM, as that seems to the group to be the best format. However, IAML wished to retain the publication rights of the final product. A trial keyboarding project will be undertaken by six volunteer members of the group for timing purposes, and in order to get results from people with varieties of keyboarding and German language skills.

There was much discussion regarding the reproduction of the 55,000 advertisements, which are viewed as integral, interesting, and valuable. The idea of scanning these seemed attractive, if possible and affordable, though accessibility would depend upon having the appropriate equipment, accompanied by a text index. The index would contain sufficient information to identify the advertisement for those without the access to scanned images. Thus there would be three types of records: the catalogue entries themselves, the advertisements, and the miscellaneous entries, such as personal advertisements, and notices.

RiDIM : AN ALL-CANADIAN SESSION

The McCord Museum : examples of musical iconography : Selima Mohamed (McGill University)

After a brief historical overview of the Montreal McCord Museum, she described some of the pieces she has catalogued using the RiDIM guidelines, with slides as examples. She made some recommendations for changes in these guidelines which would put RiDIM into a stronger position to move in the world of automated documentation on an international level.

Une concert intime : Alexis Contant and Georges Delfosse : Daphne Overhill (Carleton University)

Slides of paintings by Georges Delfosse of Alexis Contant and his family recreated the world of domestic music making in this prominent Canadian family of musicians. Careful analysis shows what Delfosse really "said" in those works, an expression of almost reverential regard, particularly for Contant.

Cycle d'inspiration : la peinture inspirée par la musique et la musique inspirée par peinture : Maya Badian (Université de Montréal)

After a general introduction, she described in detail works by Canadian artists T.K. Thomas and Robert Harris that were inspired by music and conversely, Francois Morel's piece *Black Star* : Tomb of Borduas, inspired by Paul Emil Borduas' work of the same title.

Emily Orford described the monumental work she has done at the National Archives of Canada. Examining over 40,000 paintings, prints and drawings, she identified and catalogued 536 works with musical motifs.

COMMISSION ON AUDIO-VISUAL MATERIALS AND CATALOGUING COMMISSION

The digital/analog evolution in the Library of Congress Music Subject Headings : Deta Davis (LC)
The terms *Electronic* (=analog) and *Computer* (=digital), used as though they were instruments, have been proposed as access points, based on material received at LC, and to fit in with other LC terms. For the transitional period of the 1980s, where the information given on scores and sound recordings about studio equipment varies in extent and accuracy, the cataloguer's choice will be guided by the studio history, or information from Davis's bibliography. Canadians and Europeans at the session voiced astonishment that the one term they all use, *Electroacoustic*, which avoids any language wars over schools or styles, was dismissed by LC. Davis replied that her survey of American composers and librarians revealed ignorance or lack of agreement on its meaning, and that "common use" was the factor in LC's decision.

Mixed media at Zentrum für Kunst und Medientechnologie, Karlsruhe, and its cataloguing : Thomas Gerwin (ZKM/IDEAMA)

Forty full-time and sixty part-time staff in five divisions will move in 1997 to renovated quarters in a heritage building, a former factory. The Museum of Contemporary Arts includes videos, sound sculptures, and other interactive visual/musical works; the Media Museums hold historical equipment; the Institute for Image Media is involved in high-tech video-making; and there is an Audio-Visual Library. Slides illustrated some of their rare

or limited-edition holdings in mixed formats, Cage's *Mozartmix*, for example, a metre-square box containing five cassette decks and 25 tape loops. Digitization of scores, CD jukeboxes and other glamorous preservation and security methods are in place. Cataloguing, or rather database inventorying using an in-house program is still in the development stage, driven by creative, rather than bibliographical purposes, it would appear.



IAML 94
OTTAWA CANADA



PLENARY SESSION : MUSIC IN CANADA

CanMus and world music : John Beckwith (University of Toronto)

While Canada welcomes immigrant cultural influences, the rest of the world treats Canadian productions as marginal. At home, Canadian music often suffers under the "great composers" syndrome, while composers who dabble in "world music" usually exclude Canadian motives. But there should be a conscious national focus, and we can look back on Canadian compositions from the baroque and classical periods as well as the more recent past.

Canadians in the concert hall and the opera house : Carl Morey (University of Toronto)

From Jon Vickers to k.d. lang, successful Canadians are often appropriated by the U.K. or U.S. A long list of singers, of both art and pop songs, instrumental soloists, chamber groups, jazz figures, dance bands, choirs, orchestras and opera companies was illustrated by sound examples from the Four Lads to Glenn Gould.

Les multiples visages de la culture canadienne et les collections du Musée canadien des civilisations : Carmelle Bégin

The act of collecting represents an interpretative choice by a person, or cultural group. Collections at the Canadian Museum of Civilization illustrate different purposes through historical periods. Marius Barbeau for example, selected the "purest" versions of French Canadian songs, and established the aboriginal collections. Multiculturalism drove the selection in the next period, when wider aesthetic issues, and the influence of acculturation were more

appreciated, resulting in the representation of some small, rare groups, such as Saskatchewan Hutterites. Current investigations include festivals, instrument makers, and contemporary folk performers.

Dangerous liaisons : musical instruments of First Nations of Northeastern North America : Beverley Diamond (York University)

Interests of archives and native communities have differed, resulting in the presence in museums of decorative or imitative examples, but the unavailability for study of significant instruments, those disassembled when not in use, or not eye-catching to early collectors. In native discourse, individual interpretation of visual images on instruments, or of sound quality, with various possibilities of emergent meaning, are highly valued.

La musique populaire du Québec : Jean-Pierre Sevigny (Montréal)

Popular music in Quebec in the twentieth-century changed from its origins in French folk music as an accompaniment and reflection on domestic life, through periods of influence by industrialization, nationalism, and finally commercialism. Now "diaspora" musical cultures from former French colonies have been assimilated, and francophone pop singers (Dion, Voisine) have ambitions for global success.

A Canadian composer speaks : Alexina Louie (Toronto) (A Canadian film star too -- the Rhombus Media feature about her was shown Tuesday evening) Having found her own unique voice, partly through a search for her roots in Chinese music, she continues to write, and to develop performance opportunities. Reduced SOCAN royalties, fewer CBC commissions, and less time for rehearsal are just trials to be overcome.

The conference ended with another spectacular meal, this time in the National Arts Centre (champagne and cariboo this time) with President Don Roberts again adding his special touch of performance of native North American vocal music for our dancing pleasure.

(Thanks to Alison Hall, Cheryl Martin, and Selima Mohammed in the preparation of this report. Ed.)

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